

## Rally commemorates Sharpeville struggle

By Lee Giguere

The massacre of 69 blacks at Sharpeville, South Africa was commemorated by a rally Saturday in Harvard Square on the tenth anniversary of the event.

About 150 people, less than a quarter of them blacks, attended the rally which was addressed by Dennis Brutus, professor, journalist, and a member of the resistance in South Africa.

A guerrilla theater episode, featuring an attempt by an "American businessman" to defend South Africa, was presented. The play called attacks against South Africa attacks against this country. The presentation stressed that American corporations support the racist government in South Africa and equated the struggle against imperialism here with the struggle against racism in South Africa.

Brutus's talk progressed along the same lines, as he pointed out the connection between the people who support racism in this country and those who support

the South African government. Brutus also announced to the crowd that the UN had named next year the international year to combat racism.

### Law school group

A group of Harvard Law School students who are working against race oppression in South Africa made an appeal at the end of the rally for support in their effort to raise money to aid the struggle.

At a press conference for Brutus later Saturday, Clement McCalla, publicity coordinator of the MIT Black Student Union, blamed the small percentage of blacks at the rally on poor publicity in the Roxbury area and an as-yet-unaroused interest in the situation in South Africa among American blacks.

At the press conference, Brutus elaborated on the topics he had touched upon earlier at the rally. Remarking on the events of ten years ago in South Africa, he said that Sharpeville demonstrates the ruthlessness of the system of oppression in South



The rally, Saturday afternoon in Harvard Square, in memory of the Sharpeville, South Africa massacre of March 21, 1960.

Photo by Gary DeBardi

Africa. The effect of Sharpeville, he felt, has been a steady escalation of arms in the country.

Brutus called attention to what he said was the increasing clarity of the extent of American involvement in the economy of South Africa. He noted that it is possible to list almost 400 American corporations with holdings in the country. These, he felt, would be a powerful lobby for American intervention if trouble should erupt in South Africa. No real effort has yet been made to put pressure on these corporations, since organi-

zations are only beginning to be set up.

When asked to comment on the resistance in South Africa, he stated that it has been forced entirely underground by government bans on its activities. He said, however, that while he could not estimate their strength, there are underground cells of resistance in the country. He also noted that there is some white opposition to racism in South Africa, and that some whites are serving prison terms for their activities and one has been hanged. While the number of whites who actively resist is small, he affirmed that there are "a lot of white people who are ashamed" of South Africa's policies and would not fight to defend them.

He also stated that the international year for action against racism declared by the UN makes it "possible to light the kind of fire that will prove our determination to organize a counter-thrust against the racist thrust in the world."

## Ludewig case investigated

By Harvey Baker

Larry Ludewig '71 fell down a flight of stairs at the faculty meeting in Kresge Auditorium Wednesday afternoon. That much is known.

What is still unclear, however, is whether Larry slipped or was pushed, and if he was pushed, whether or not it was deliberate.

What would otherwise have been a rather unimportant event has developed into one of significance, however, for surrounding Larry at the time of his fall was not a group of unruly hippies or radical dissenters, but a crowd of angry faculty members. They were angry because Ludewig and about a dozen of his friends had just disrupted a faculty meeting by walking up and down the aisles of Kresge while President Johnson was speaking.

They pretended to be taking pictures of the faculty, and passed out posters condemning the racist apartheid policy of the government of South Africa. When President Johnson told

them to leave, several faculty members got up to physically make certain the President's order was carried out. According to Ludewig, one faculty member whom he could not identify grabbed him by the arm and escorted him to the steps of the auditorium exit.

Prof. Hulsizer reports that in order to be able to make an accurate report of the situation, he would welcome observations from anyone who was present at last Wednesday's faculty meeting and witnessed the incident. His MIT extension is 6075.

At this point, either the same faculty member or another (Ludewig could not tell for sure; he had his back turned) had physical contact with Ludewig, who fell down the stairs. Ludewig was taken to the infirmary where he spent the night, and was released the next morning on the condition that he wear a

neck brace and return to the infirmary this week for back X-rays.

While in the infirmary, Ludewig was visited by President Johnson and his assistant, Constantine Simonides.

President Johnson has asked Professor Robert Hulsizer, Jr. to (Please turn to page 7)

## SACC rebuilds for spring

By Harvey Baker

After months of relative inactivity, SACC is rebuilding its organization, and undertaking several new projects. Planned are community work, the Ecology Action teach-in, and confrontation of businessmen attending the Eastern Regional Conference on Science and Technology to be held at MIT on April 2nd and 3rd.

At a meeting last Thursday night, John Rees '71 and Steve Schwartz '71 outlined their new proposals that they hope will be brought to the fore of SACC activity.

These include a new SACC newsletter that will contain a cohesive SACC platform on the issues facing scientists and prospective scientists today. Rees and Schwartz feel that SACC needs new blood, and hence the meeting Thursday was, in part, to attract new people to the group, and get them interested in projects that need working on.

### MIRV teach-in

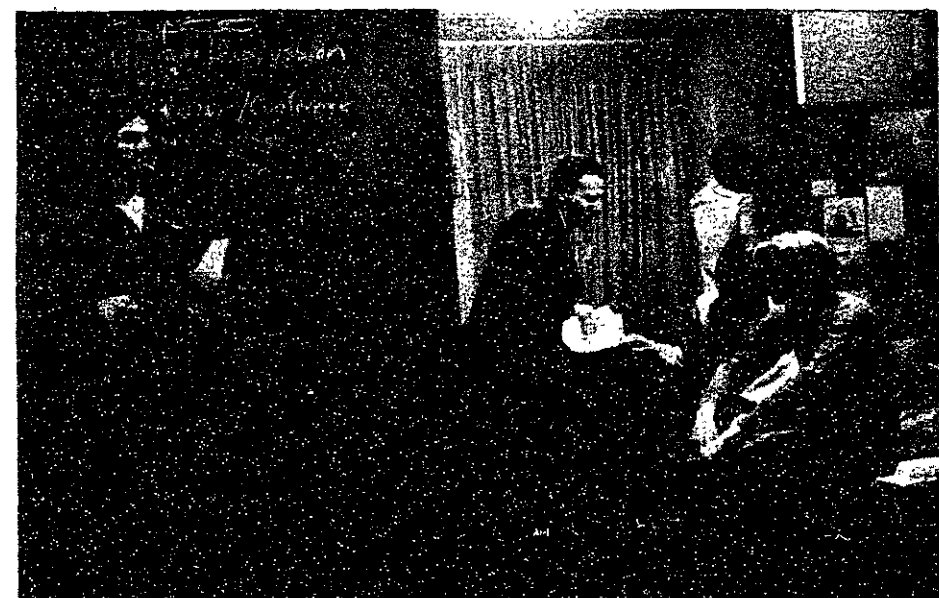
Several other suggestions were made by the approximately 40 people in attendance, including a sort of traveling teach-in on MIRV, similar to one that was done around the time of the Conversion Conference earlier this academic year. The idea is to have a group of people visit the industries in Massachusetts, particularly of the variety that are to be found in the vicinity of

Route 128, the scientific-industrial complex, and talk to the employees and technicians about MIRV and its implications.

Regarding MIRV, someone at the meeting noted that the *Record American* wrote an editorial last week endorsing MIRV and the decision to deploy it several months ahead of time. Noting this, it was suggested that SACC write a letter to that newspaper, explaining their opposition to MIRV, and their disgust with the "insanity" of deploying MIRV at a time when the SALT talks are about to begin.

As mentioned previously in *The Tech*, the Eastern Regional Conference on Science and Technology for Public Programs

will be held at MIT on April 2 and 3, and in the words of a proposal by Steve Schwartz and John Rees, "Bureaucrats and businessmen will be there. We should confront it as the AAAS was confronted." Rees volunteered to coordinate that effort, which will be aimed at "opening up" the now closed conference, and entering into meaningful dialogue with those attending. Schwartz characterized the decision to hold the conference during Spring Vacation as follows: "Of course they'd hold it then, since students won't be around." He said that he is looking for students who are interested in helping with the effort and will be around during spring vacation.



John Rees '71 addresses the SACC meeting Thursday evening. The agenda for the meeting can be seen on the blackboard behind him.

Photo by Tom Jahns

## THREE FIRES SET SATURDAY; ARSON LIKELY

By Joe Kashi

Three small fires were set in buildings 4 and 18 early Saturday morning and a false alarm was reported about the same time in Building 8.

The first alarm was reported at 12:05 am Saturday in a corridor in the basement of Building 18. Two separate blazes were found, both having been started with rubbish. A maintenance worker reported seeing three youths, none of whom were too young to be college students, in the area immediately before he discovered the fire. Among materials used to start the fire were a large number of workers' blueprints.

A false alarm was sent in from the fourth floor of building 8 about 35 minutes later. The instrument used to smash the glass was not found.

At about 1:45, another alarm was turned in from the basement of building 4. A trash fire, similar to the ones found in the basement of building 18, was found among several gas tanks in the laboratory supplies area.

The three fires are under investigation by the Campus Patrol and the Cambridge Fire Department. The State Police fire marshals have been asked to help in the investigation. Maintenance workers were instructed not to clean the debris until an investigation could be made.

# Letters to The Tech

To the Editor:

As a member of the Standing Committee on the Special Laboratories I am concerned about your editorial of March 17 which called for a replacement of the present structure. The committee has been in existence for only five months during which time there has been a new laboratory director and a new vice president responsible for the Special Labs. In addition during this period much of the administration has been occupied with the November Actions and the January occupation. As a result of this turmoil it is fair to say that the system is not yet in equilibrium and the current procedures of the committee are not necessarily permanent. I agree with you that it would be nice if we could have the whole community discuss all new projects. However, there are many practical problems involved which you failed to mention. Ultimately the question of releasing information about contract proposals before they are funded is the responsibility of the administration, not the committee. The committee is responsible for its decision not to make its detailed conclusions public. The Pounds Panel specifically called our committee an "advisory committee to the President" and as such I feel that our conclusions will be more candid and effective if we do not have to play to the audience.

The committee has taken steps to keep the community more informed. Dr. Hill is now issuing regular statements to the campus press detailing contractual activity. Guided tours are available at the D-Lab and will soon be available at Lincoln with transportation provided. We have invited members of SACC to three of our meetings and members of the GA Conversion Task Force to one. We would like to hear opinions from any interested party on our operations. A subgroup of the committee is preparing recommendations to the faculty to improve the educational interactions of the labs. However, the community will make the final judgment on our effectiveness by observing the programs of the labs. It would be nice if we could say that we have vetoed 3 CBW contracts, 2 death rays, and a doomsday machine. But DoD and the labs have also read the Pounds report and now do not propose work which is obviously in violation of its guidelines.

I am bothered by your statement that the faculty members of the committee "are bound by the nature of their appointments." I do not see how Profs. Sheehan, Halfman, Merrill, Overhage, Elias, and Teuber are bound in any way to please the administration, to imply this is an insult to their integrity, and an obvious lie to anyone who knows them.

As we have said before the committee welcomes comments from the community. Position papers and requests to meet with the committee should be addressed to our secretary, Mr. L.E. Beckley, 37-287. I am always willing to meet with interested students.

Michael J. Marcus G VI  
(Your feeling that the conclusions of the Standing Committee would "have to play to the audience" if such conclusions were made public, only reinforces our observations on the current committee and leads us to the conclusion that it should be changed. That you are not resistant to such change is evident by your statement that "current procedures of the committee are not necessarily permanent." We hope that you and the other members of the committee will take our criticism in the constructive spirit in which it was intended. - Ed.)

## Annual Bomb Bowl looks like a real blast

By Peter Peckarsky  
Step right up folks and get your tickets for the biggest bowl of them all. Yes, it's that time of year again. It's the granddaddy of all bowls - the Bomb Bowl. Take as long as you wish to pay, and pay, and pay, and pay for the tickets - every April 15th for the next twenty years, give or take a few decades (mainly give, give, give, give right to friendly Uncle Sam and his brood, Grandma Bell, Brother Hewlett-Packard, Cousin Douglas Nephew Boing Boing and the whole gang).  
We're getting close to game time, so let's go down to our man on the spot who has an interview with the team on the right side of the field - the far right.  
"Tell us, Mel, what do you have in store for the opposition today?"  
"Well, it looks like we're going to stay away from throwing the long bomb for the first series of downs."  
"How about defense, coach?"  
"Why did you switch the subject? We've got plenty more offensive tricks up our sleeve. We're what you'd have to term an offensive team."  
"Yeah!!!"  
"We think we've got a great defense worked out to stop their aerial attack and safeguard our goal line. As a matter of fact it's so good, we plan to expand the system to cover the whole field."  
"How do you rate the other side's capabilities, Mel?"  
"I'm glad you asked that question. At the outset, let me make one thing perfectly clear."  
"What's that?"  
"Just stopping to wipe my glasses."  
"About the other side, coach..."  
"We're quite concerned with their defense against our long bomb. They have two fine defenders who both happened to

be named Sam, short for samovar."  
"But aren't those the two cripples sitting in wheelchairs next to the bench?"  
"As a matter of fact, yes. But, our coaching reports indicate that these boys can really move. We must be ready for any and all contingencies."  
"Yes, of course. How's the sub situation in case any of the regulars are injured?"  
"Our subs are good, fast, and almost invulnerable to injury, but again our scouts report that the other team may be able to take out our subs and overwhelm them."  
"But, isn't that impossible? I mean, only eleven men are allowed on the field at a time."  
"Who said anything about men? Their coach has three enchanting daughters who are taking out our three subs after practice tonight."  
This bowl game promises to be a real blast...

### ONTOLOGY

Very little exists.  
Chicago, for example,  
Does not exist.  
I have seen it twice  
And there is nothing there.  
It does not even have a history.  
  
Grasshoppers do not exist  
Either.  
Minute examination  
Reveals them as small  
Webs of colored light,  
Vibrating like stars.  
Nothing more.  
  
Old texts say  
A few trees exist,  
But they are so deeply  
Hidden in the woods  
That it is unlikely  
Any will be discovered  
In our day.

- Howard McCord

By Bruce Schwartz  
(Author's note: This is the first of a series of articles stemming from a set of questions and investigations made on the character of MIT. It is not intended to be merely informational, however. Rather, I have used my findings as the basis for conjecture and suggestion. All interpretations and opinions are therefore my own and do not necessarily represent those of The Tech or anyone else.)

**Statement of Platform**  
The questions which prompted this series are perhaps as important as the findings; furthermore, by setting them before you, the reader, I will provide a clear outline of my biases in writing this and you will be able to judge accordingly.  
The first question: "Is the Office of Admissions attempting to screen out radicals from the entering classes?" (Answer - apparently not by design. Perhaps de facto.)  
The second: "Why are there so few women at MIT? Are they discriminated against?" (Answers - several, and discrimination is a minor one.)  
The third: "Is there an MIT Community?" (Answer - it's a chimera.)  
Etcetera: "Can one be created? Should one? What kind? Does the physical environment impede formation of a community? How? What kinds of changes can we make in MIT to improve the environment, improve the community, improve our lives?" Now we're far beyond four questions, but I hope you understand what I'm going after.

**Admissions and the character of the Undergraduate Community**  
Some statistics: In 1969, MIT received from high-school seniors some 14,000 "inquires", 7000 preliminary applications, and 4071 completed applications for admission. Some 1400 were offered admission; 923 registered.  
The process by which they get here, a complex one, involving selection not only on MIT's part but on the part of the students, is in large degree responsible for the character of the MIT student body. We are, after all, not the same as Harvard students; while there may be no "typical" MIT student anymore, there is a specific blend of personality "types" and characteristics which make us somehow "MIT." That admissions procedures are crucial to this is empirically obvious; were the

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## Keeper of the Gates: Admissions at MIT

same criteria in effect now that were in effect in 1950 we would be virtually all engineer-scientist (alas!) tools. It is therefore important to examine the assumptions of people involved with the admissions procedure as to just what an MIT student should be, and what MIT expects of him.

**Preselection**  
The 1969 report of the Faculty Committee on Undergraduate Admissions and Student Aid (FCUASA, chaired by Professor A.P. French) noted that for MIT "the annual pool of suitable potential inquiries might be as high as 50,000" - but only 14,000 seniors even bother to inquire. This is preselection in operation; for a variety of reasons, the other 36,000 in that pool dropped MIT from consideration. They may have decided that their board scores weren't high enough, or that MIT wasn't the place for a literature major, that it was too expensive, or too hard. Much depends on the student's perception of MIT: does he perceive it as a grind engineering school, or a diversified university? His information may be slight: an amalgam of teachers' anecdotes, guidance counselors' brochures, parents' and friends' myths, and even popular literature, where MIT is often used as a metaphor for technological sophistication. Such an image may either attract or repel the potential applicant.  
Preselection doesn't really end until an applicant is actually admitted and registered, for he may reject his offer of admission on the basis of his perception of MIT. Assuming that it is desirable for the applicant to proceed on a rational basis, it is important that he be supplied with as much accurate information about the Institute as possible.  
When a student makes an inquiry he will receive from the Office of Admissions his first direct information from MIT (unless he's read a catalog), the pamphlet "This is MIT" and a preliminary application. If he sends that back he will be mailed some more information and a final application. Following that, more pamphlets, especially if the applicant indicates interests in sports, research, or extra curricular activities. Then he may get "Spring Sports Guide," "Undergraduate Research Opportunities," perhaps a copy of The Tech. (Beginning next year ap-

plicants will also receive "The Humanities at MIT.")  
The Admissions Office has responsibility for such mailings, but except for such general things as "This is MIT" they are not written there. They originate from various groups and the Office of Publications. However, they share a common characteristic: they all represent more-or-less an administration viewpoint. Like the catalog, many of these brochures begin with a statement from President Howard Johnson. There is the immediate cliché about "University polarized around science..." "MIT students share a common desire for further study in science and mathematics." Such statements reflect as much as anything else what the Institute expects from its students. Yet there is also emphasis on personality characteristics and "getting involved"; to read the admissions literature is to be aware that mere tools are no longer sufficient.  
This is a somewhat abbreviated picture of preselection, which can be described as the process by which a potential MIT student screens himself. However, once the final application is in, he is no longer being screened only by himself. Now he stands to be judged by the "minions" of the Office of Admissions.  
**The Keeper of the Gates**  
The raw material of an application - board scores, high school record, recommendations, personal essay - is not reviewed by the faculty admissions committee. This body functions in the capacity of general policy-making and advisory group. The responsibility for reviewing applications is vested in the professional staff of the Office of Admissions, numbering about 15 and headed by Dean Roland B. Greeley. They must glean 1400 admission offers from 4000 applicants. According to the FCUASA, about 20% of the 4000 are "inadmissible by any reasonable criterion", another 20% are just as clearly "admissible on almost any grounds one chooses" - leaving admissions about 700 additional offers. However, everyone goes through the total selection procedure, which works something like this:  
There are two basic dimensions to an applicant: scholastic  
(Please turn to page 7)

## centerfold

MARCH 24, 1970 NO. 18

theater:

## 2 by Horovitz

By David Housman

*Rats* and *The Indian Wants the Bronx*, two one act plays by contemporary playwright Israel Horovitz, opened Thursday at the Charles Playhouse. Each play has three characters, one of whom is almost totally passive. The other two alternately threaten and defend the third.

In *Rats* the two active characters are rats, Jebby and Bobby, and the passive one is a baby. The scene is a Harlem apartment, Jebby's place, a legendary palace in the rat world. The action concerns Bobby's attempt to "get in" at Jebby's place and their conflict over Jebby's emotional involvement with the baby. The script was a bit thin even for a one act play of 30 minutes duration, but the absolutely superb performance by the cast proved the saving grace. Both Jack Tehoe as Jebbie and Andrew Winner as Bobby were absolutely convincing as rats—if there had been a cat in the audience I think he might have sprung on stage during the play. The set, which included a huge chair and playpen, did much to foster the illusion.

The notion that rats have social values exactly the reverse of our own, so that Greenwich, Connecticut and Upper Montclair, New Jersey are the absolute bottom of the rat social world while Harlem clearly is at the top, is amusing for a while but begins to wear thin. The conflict between the young rat

who wants to get in and the older rat who has been through all the hard knocks is also engaging and since the play is short, it manages to hold one's interest.

In *The Indian Wants the Bronx*, the situation does drag, though again the acting by all three members of the cast, Michael Hodge, Lazaro Perez, and Michael Heit, is extremely fine. The action centers around the encounter between Gupta, an East Indian who speaks no English, and two young punks, Murph and Joey. The play switches from conflict between Joey and Murph to a brutal mocking attack on the Indian. I would have been more happier with a shorter, more compact version—by the end of the play one comes to learn considerably

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books:

## Tales of Julius the Just

By Bruce Schwartz

*Tales of Hoffman* (Bantam Extra, \$1.50), edited from the official transcript of *United States vs. Dellinger et al.* by Mark L. Levine, George C. McNamee, and Daniel Greenberg. 288 pp., with 32 pp. of sketches; with an introduction by Dwight McDonald.

Had Earle Stanley Gardner dropped acid prior to writing one of his Perry Mason novels, the resulting courtroom scenes

could not have been stranger than those in the courtroom of the Honorable Judge Julius J. Hoffman.

Anyone who read the papers, especially Nicholas Von Hoffman's acerbic commentary in the *Washington Post* is familiar with the events culminating in the sentencing of five of the Chicago Eight to jail terms of 5 years and fines of \$5000 plus court costs, after the jury found them guilty of crossing state

lines with intent to incite a riot. Interestingly enough, all the defendants were acquitted on the charge of conspiring to disrupt the 1968 Democratic National Convention, the charge the government had sought to pin on them.

But the thing that really splashed the Trial across the nation's press is the fact that Bobby Seale will spend four years in jail for contempt of court, as will Defense attorney William Kunstler. David Dellinger is going away for two and a half years. They have no appeal. "Julius the Just" imposed the heavy contempt sentences as his final stroke in a battle of cultures and politics that raged on the stage of his court for four and a half months.

During that time most of us were at least peripherally aware that something smelly was going on. Friends came back from Chicago telling stories of how Federal Marshals had turned them away from the courtroom for having hair that was too long. On TV we saw drawings of Bobby Seale, bound and gagged for insisting too stridently on his right to conduct his own defense, and for calling Julie a pig and a racist too often. And there were reports of downright pettiness, meanness, and overt bias on the part of the judge: he sustained objections in a ratio of perhaps 98 to 2 favoring the prosecution, barred the testimony of former Attorney General Ramsey Clark as "irrelevant,"

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since the age of 8." When the fellow with the Lord's Prayer and a bitchy, moral nurse get together, Hawkeye has placed a microphone under the bed. "God meant us to find each other," says Lord's Prayer. "His will be done," cries the nurse, as they couple for broadcast over the loudspeaker. "Your lips are so hot," Lord's Prayer moans. Needless to say, the nurse is thereafter called "hot lips."

When the dentist, unable to get it up with a visiting WAC and thus deducing that he must be queer, decides to commit suicide, Hawkeye asks for his record player. They arrange a Last Supper for the dentist, and kiss him goodbye and the bugler plays taps, while the chaplain squirms, finding their methods "unorthodox."

MacIntire, one of the best in his specialty, gets to go to Tokyo with Hawkeye, to operate on a congressman's son. They come upon a hospital for children financed by a Geisha house, and do an extra operation on one of the children, specifically in opposition to regulations. In order to silence the enraged officer, they gas and blackmail him with photographs with an obliging geisha taken while he was out. From this, we see that after all, they do care about saving lives, beneath that tough and humorous exterior.

All the rest is absurd: the war, religion, regulations, morality, hypocrisy. Saving lives is the only thing held sacred by our heroes, which, in itself, is pretty pathetic and absurd when you consider how hard the world around them is working at destroying lives. That tough and humorous exterior is no joke; it is to preserve their sanity.

—John Jurewicz

film:

## One plus One



Murdered whites in a black commune, from Godard's "1 + 1."

recordings: Van Morrison, Mahler's Fifth

film: "One Plus One," "M\*A\*S\*H," "Loving," "Monique"

books: the Chicago 8 and the American judiciary: "Tales of Hoffman"

theater: "Rats" and "The Indian Wants the Bronx" at Charles Playhouse, MIT G&amp;S "Patience"

By Robert Fourer

Please allow me to introduce myself, I'm a man of wealth and taste.

—"Sympathy for the Devil," The Rolling Stones

A man of culture is as far from an artist as a historian is from a man of action.

*One Plus One*, Jean Luc Godard

*One Plus One* is two. Perhaps that is the only fundamental truth one can count on in a Godard film. His creations are all strange, unexpected mutations of reality—in *La Chinoise*, a misdirected, overzealous, Mao-worshipping commune set up by the students on their summer vacation; in *Weekend*, a vision of the slaughter of French society on the highways, and its degeneration to cannibalism. They're especially frightening precisely because they're so unreal, and yet bear so closely on what is real.

*One Plus One*, Godard's first film in English, is largely a logical development of his previous works. There's a difference, however—it stars the Rolling Stones, who are, undeniably, real. They're not acting, either; their scenes, which make up at least half the movie's length, are straight and simple documentary footage from recording sessions of "Sympathy for the Devil." Godard, it appears, has stuck himself with something—edited but undirectable footage of actual events—at odds with his usual aims.

If so, he has simply ignored the fact. He's shot the Stones like any of his other subjects—long, slow pans, no fast cuts or zooms, the action running through the frame instead of the frame running with the action. And, amazingly, the scenes do begin to look like something out of... Godard. Recording studios, in themselves, don't make much sense—men, supposedly artists, sitting in cubbyholes blocked off with great wooden baffles, singing together while wearing earphones; brief fragments of song, one verse ending abruptly with a loud "shit!"; microphones, wires, engineers, other electronic paraphernalia, mixed in with scattered sheet music, burning cigarettes, and various hangers-on. It's disorganized, difficult, exacting, repetitive, and hardly anything one would associate with the intent of the song or art in general.

Is it art? Of course. It's a necessary means to the desired

(Please turn to page 4)

film:

## M\*A\*S\*H

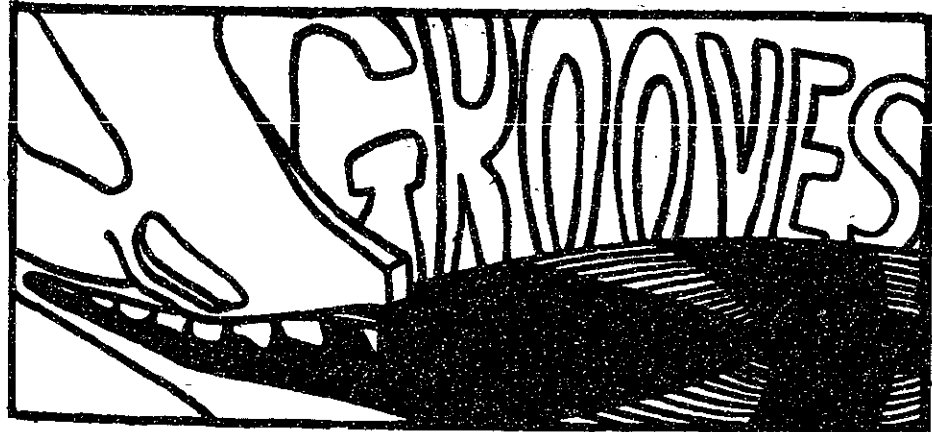
By Emanuel Goldman

Is it a war zone or a frat house? If not for the gore and the red stuff, you just might forget that men are dying three miles away, that our story is about the Army Medical Corps. *M.A.S.H.* accomplishes a very rare feat, juxtaposing some of the wildest, irreverent, and absurd humor with the seriousness of death and mutilation.

Whatever there is of it, the plot follows a young doctor named Hawkeye from his arrival in

Korea until his departure. During the tour of duty, he teams up with another doctor named MacIntire (Eliot Gould), and together, they turn the medical base inside out. Their targets? The phoneys, the holier-than-thous, the inflated egos. Their methods? Exposure and satire.

When Hawkeye first arrives at his tent to find someone reciting the Lord's Prayer, he asks a friend, "Ever catch this syndrome before?" The reply, "Not



## Van Morrison

*Astral Weeks*—Van Morrison (Warner-Seven Arts)

Van Morrison should have made it long ago. Each pizza house jukebox in town still had a different version of "Gloria" playing on it long after Them, the group he organized and wrote the song for, had prematurely died. "Brown-Eyed Girl" sold a lot of singles, but by the time his first solo album appeared, nobody had heard of Van Morrison.

The album was *Astral Weeks*, and Griel Marcus gave it a well-deserved rave review in the March 1, 1969 issue of *Rolling Stone* magazine. Yet practically nobody bought it or heard of it. With all the talk about over-

rated and under-rated musicians, one wonders how it feels to have done everything this man has done and still be unrated.

Well, it's one year later and Van's new record, *Moondance*, should make people take notice. In the era of supergroup hype and one-man ego trips, *Moondance* is a welcome example of music-to-make-you-feel-good. Standout cuts include the title song, "Crazy Love", "Brand New Day", and "Stoned Me", all Van Morrison compositions with competent backing and influences drawn from blues and jazz forms.

It's an album well worth buying. Someone will love you for it.

## LSC capsules

FRIDAY, MARCH 27

*Georgy Girl*. A Plump, Ugly Girl rooms with a Toothsome Tomato, but the T.T.'s boyfriend lusts after the P.U.G. Somehow, the film transcends the plot—we're told that its funny.

SATURDAY, MARCH 28

*Planet of the Apes*. Earthmen land on another world and discover that apes are in control, while the viewer discovers that orangutans are in control of the movie industry as well. Highly recommended for Zen masters who like to focus their minds on the Void. Also good for a laugh.

FRIDAY, APRIL 3

*Tom Jones*. A magnificent real-

ization of Henry Fielding's complicated, sprawling tapestry of English life, that is hilariously funny while it makes its points about hypocrisy and morality.

SATURDAY, APRIL 4

*The Flim-Flam Man*. George C. Scott tries to teach a disciple to be a con man. Perhaps he succeeds. The audience feels cheated.

Following is the remainder of the LSC schedule for May:

- 15 Sterile Cuckoo
- 16 If . . .
- 17 The Red and the White
- 22 Butch Cassidy and the Sundance Kid (Kresge)
- 23 & 24 2001: A Space Odyssey (Kresge, 6 and 9:30)

# Godard plus Stones

(Continued from page 3)

end, and never mind how it looks by itself. But to Godard (reread the quote above) art is analogous to action, and in the rest of the movie, the scenes the Stones surround, he seems to be making the same point about present-day revolutionaries. In two sequences, for instance, we are shown a group of radical blacks (Panthers?) living along a river bank among piles of junked cars (the symbolic ruins of capitalism in *Weekend*). They read dogmatically from revolutionary texts (even a book on music), paint and shout slogans, pass guns back and forth, submit to a cliché-ridden tape recorded interview; one man caresses a white girl lying on the ground while another reads the relevant passage from *Soul On Ice*, after which she and two others are machine-gunned. What nonsense is this?

It might be satire, of course, if Godard's politics weren't known. But since there's no reason to believe he's not sympathetic to the Panthers' cause, one can only conclude he forsee the ends transcending the means. Perhaps it's all necessary if the revolution is to be brought off in perfect form; perhaps the dogma must be recited repeatedly to be learned just right. Perhaps, like the means to the Stones' art, it will become acceptable when we appreciate what it's for.

The two other "episodes" are in similar style. One portrays white revolutionaries, whose techniques are as unpalatable as the blacks', running a porno shop; while the proprietor dictates revolutionary prose from a book to a typist, the camera pans slowly over rows of exploitative magazine covers. Occasional customers receive whatever's just come off the typewriter along with their purchase. The other scene, set in a forest, follows a cameraman, a sound man, and an interviewer who in turn follow a girl who gives her name as Eve and her surname as Democracy. She answers only yes and no, and mostly yes, to an endless string of "questions" that are really just statements of belief like the one quoted about art. (One might assume she's just affirming Godard's beliefs.)

Finally there's a running narrative, fading in and out of the other scenes, sometimes behind shots of people painting slogans that never quite make sense. Supposedly random pages of a spy novel, it's obviously an over-

done *real* spoof of the real world—officials on both sides of the cold war come together in impossible combinations, seduce each other's wives, and so forth. At the end the narrator finishes the book, and describes himself wandering onto a beach and seeing what looks like a movie being shot. On the screen, a woman with a gun is shot while running across a beach; she struggles onto a crane platform that holds a camera, and the two are slowly lifted to the sky into . . . well, it's all a movie, so who knows? Nothing on film is truly real, and what you've seen there is what you believe in.

*One Plus One* may not be the equal of *La Chinoise* or *Weekend*, at least to Godard's admirers; but, at least to the Stones' admirers, it will be easier to sit through. In any case, it's far from the usual plot-starts-at-the-beginning-and-ends-at-the-end-type movie, and the change is refreshing.

**\***

Supplementary notes:

First: *One Plus One* will play for two weeks, beginning Wednesday, March 25, at the

Orson Welles Cinema, 1001 Massachusetts Avenue, Cambridge (between Central and Harvard Squares). It is about the only movie house in the Boston area one could conceivably enjoy going to for reasons unconnected with the quality of the flicks one sees. Also, it only costs \$1.75.

Second: the version being shown is Godard's cut; it is supposedly somewhat different from the "producer's cut," entitled *Sympathy for the Devil*, screened at Harvard and other schools earlier this year.

Third: LSC is showing *Weekend* Saturday, April 25, if you're still interested.

## film: Loving

By Emanuel Goldman

"I don't understand why you drink so much in the city," Selma Wilson complains to her husband one night. "Give me a gun and I'll kill myself," he replies. He's not kidding, either. Life for Brooks Wilson is the proverbial rat race. Living in Westport, Conn., commuting to N.Y. as an illustrator, prostituting himself to get a lucrative account, working all night, Brooks (George Segal) is a victim of the business world.

But it is not only business life that is wearing him down; as the title ironically suggests, his

whole life style is antithetical to *Loving*. Their marriage is in awful condition. "Don't work tonight — take a hot bath and come to bed," his wife pleads. He refuses. But he can't be a good lover even to his city mistress, who is in the process of breaking up with him.

Making fools of himself and his wife at a party, Brooks tries to laugh everything off. "Sal — it's a party. By Monday it will all be blown over." The viewer knows better. *Loving* gruesomely outlines the fate awaiting those who try living a lie.

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## recordings:

## Mahler's Fifth

By Michael Feirtag

The powerful *Fifth Symphony* marked the beginning of a second phase in Gustav Mahler's composing career. Behind him were a series of song cycles, and the first four symphonies, whose thematic material and moods relied heavily upon the songs. The *Fifth* was to be the first of three entirely orchestral symphonies, the first product of Mahler's decision to compose pure music, without the human voice, whose need he had previously felt to express his musical thoughts.

The *Fifth* is a giant—two vicious opening movements, the first of them a death-march, a bucolic but often melancholy scherzo, the usual Mahlerian adagio—i.e., sentimental, verging on mawkish—and a typically disjointed finale. The *Fifth* is perhaps more schizoid than the others as well—its depressive

movements are contested by joyous but manic whoops throughout the score. The orchestra is, of course, immense.

The recordings previously available run from Leinsdorf's usual milkop reading to Bernstein's usual effort: a sloppy orchestra that is having loads of fun, and all the deep feelings of a Bronx Cheer. But hoo boy, it was loud.

Sir John Barbirolli's new version with the New Philharmonia on Angel is excellent. As was the case with Mahler's *Sixth* released recently, Barbirolli has given Mahler dignity and nobility, instead of cheap thrills.

The tempi are slow, as they were in his recording of the *Sixth*. The first movement is properly dirge-like, with careful attention paid to details of orchestral coloration and phrasing that is evident from the opening trumpet call, whose triplets are

clearly enunciated (compare the Bernstein recording). The sonorities are closer to Wagner than to the Mahler of other recordings, and small touches that aren't heard on other versions occur throughout.

And so it goes. The recording is slower, but Barbirolli gets bumps and grinds when he needs them.

The finale, always difficult, since Mahler did not work hard at thematic unity, or even themes, in his conclusions, is pulled off quite well.

One warning though: while a whoopee reading like Bernstein's is easy to sit through, this one, due to its seriousness and emotional depth, as well as its lavishing of detail and care on most every phrase, requires effort. The Barbirolli reading is (sorry to use the word, but no other will explain it) "heavy."

## film:

## Monique

By Emanuel Goldman

*Monique* presents an interesting thesis: sex inspires more sex, almost regardless of the partner. A frigid woman is transformed in this way. Never enjoying it with her husband, she discovers passion in a Lesbian encounter with Monique, and then turns around, virtually raping her delighted, confused husband.

However, the husband has also been to bed with Monique. Unlike *Bob & Carol & Ted & Alice* who couldn't go through with the group experience, Monique and her married employers wind up in a perfectly satisfactory *menage-a-trois*, which I, for one, found rather charming. After all, who's to say what's moral and what isn't? Each society and each age has its own very different standards. It's all relative.

My reservations about the film are not related to the different morality that it presents. The problem is in the psycholog-

ical reality of the characters. The wife's transformation is too simple. Even if she suddenly enjoys her homosexuality, the transition from that to heterosexuality would take years, if it ever came about at all. Her problems are far too deep to be resolved without extensive thought, suffering, experience, and effort. Monique herself, is everyman's fantasy: a free, uninhibited and experienced woman, a person without hangups. And so, in spite of the considerable appeal with which she is played (by Sibylla Kay), Monique remains a fantasy character. The husband is more coherent but if he is as good a lover as he seems to be, what was he doing married to that prude in the first place?

If you can put aside these questions about the characters, *Monique* does tell an interesting story, and has the virtue of challenging our too complacent morality.

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## theater:

## Patience in Kresge

The MIT Gilbert and Sullivan Society has presented their interpretation of Gilbert and Sullivan's standard girl-across-the-street-marries-the-boy-next-door theme, in this case, *Patience, or Bunthorne's Bride*.

Save for the absence of plot, which was no loss, the show was a magnificent success; a triumph of talent over triviality.

Rather than go into the symbolism of the play, I prefer to comment on the delivery, which was overwhelming even at its lowest point. All the major characters stood out on his or her own merit. James Paul portrayed Archibald Grosvenor, the

very model of an idyllic poet cursed to be hopelessly loved by every fair maiden he meets. The only damsel able to resist his charms was the Lady Jane (played by Constance V. Miller), for she was also Plain Jane, who had herself admitted that she was not fair, but indeed "masive." Jane cavorted with lithe elephantine grace, bringing down the house with her musical solo in the second act and her duet with Reginald Bunthorne.

Bunthorne is deserving of more praise than just a side mention, and not just for being the "hero" of the play. Jeffrey Wayne Davies quite obviously

enjoyed himself immensely as he hammed up his villainous scheming aspects in pursuits of Patience, the dairy maid to whom love had never come. Debba Freemon, as Patience, injected what may have been the only serious note in the play with her song of true unselfish love.

Naturally all worked out happily in the end, of a sort... Archibald turns establishment, business suit and all, thereby winning Patience, who could not love him unselfishly while he was perfect, but relented once he turned commonplace; the dragoons get the ladies; the Duke, tired of a life of constant adulation, takes for his bride none other than the Lady Plain Jane; and Bunthorne—in the end as in the beginning, there is none truly meant for Reginald Bunthorne but Bunthorne.

## Charles

(Continued from page 3)

more about the personal lives of Joey, Murph, and Pussyface, their social worker, than I, at least cared to know. About the Indian we learn almost nothing except that he can be provoked and that he does not have any notion of how to cope with the situation.

Mr. Horovitz does have some feeling for dialogue. My own memory of the dialogue encountered on New York street corners is one of great boredom. Mr. Horovitz has refreshed and confirmed this recollection for me, so perhaps he has captured it accurately.

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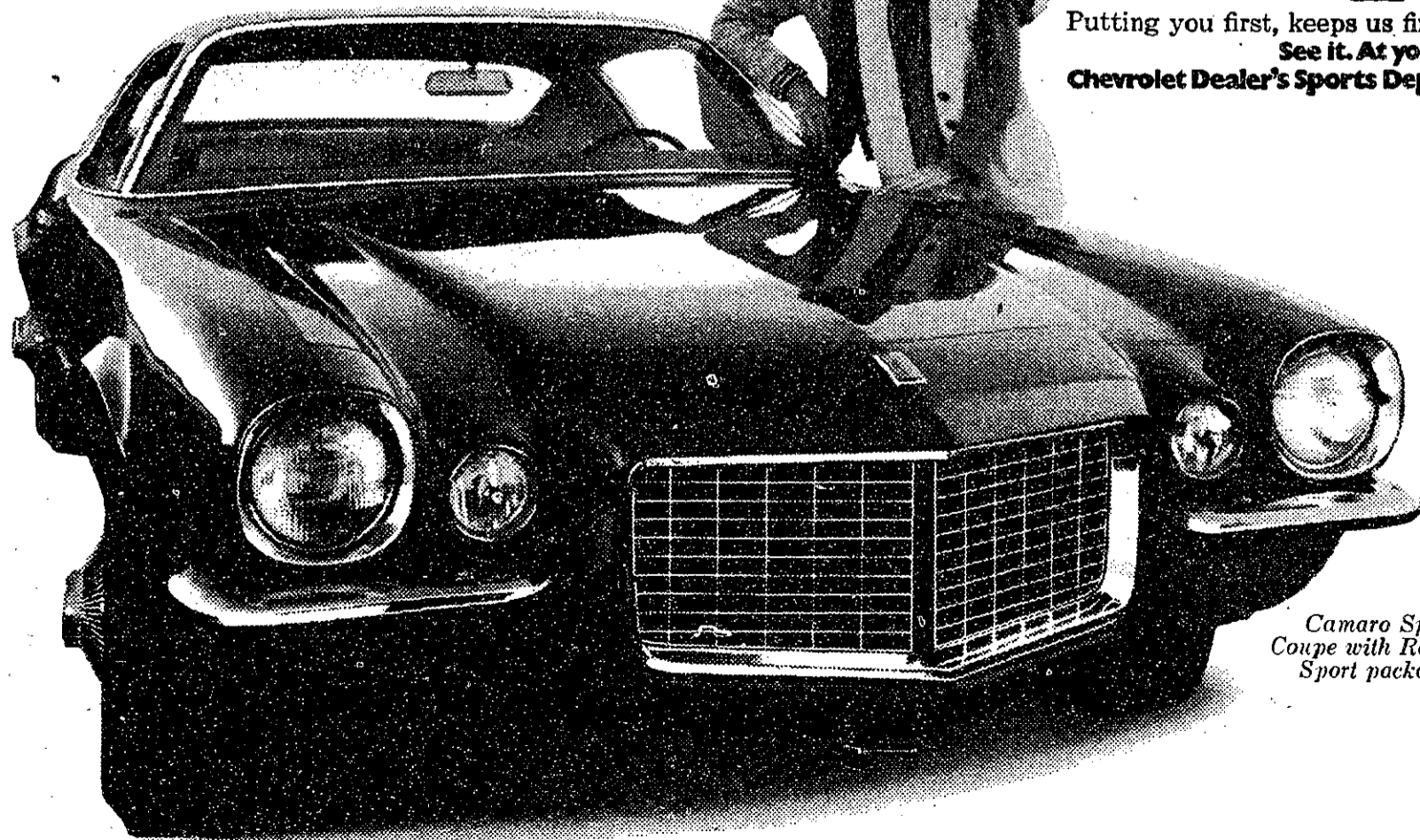
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# Hoffman vs. Chicago 8: a post mortem

(Continued from page 3)

and never, in four and one half months, did he get Defense Attorney Leonard Weinglass's last name correct. ("Mr. Feinglass...") "No, your honor, Weinglass.")

Still, you wondered. Was it really happening just that way? Was it possible that the Department of Justice had managed to find a caricature of a Judge to try the case? Was Hoffman real?

With the publication of this book it is now possible to read the story, culled from nearly 20,000 pages of transcript, for yourself. The editors (two of whom were active in the McCarthy campaign) note that they have tried to avoid injecting their own biases in deciding what to print, and endeavored to present a balanced picture that preserves both the substance and flavor of the proceedings. In a few places they are sloppy (example: an excerpt is given wherein Kunstler objects to the removal of a spectator from the court, but the editors fail to note what the spectator had done to draw Hoffman's ire), but, in general, they have managed to preserve continuity while presenting highlights and especially dramatic moments.

If you have any illusions about the courts, if you believe in justice, the *Tales of Hoffman* will probably enrage you.

But you will also laugh. What else can you do when a judge spends five minutes admonishing an attorney not to lean on a lectern because it was designed by Mies van der Rohe?

As a literary work, the book can, of course, be dealt with very briefly: verbatim transcripts are hardly literature. Its most unfortunate shortcoming is obviously its brevity. Further, the authors concentrate on confrontations and do not present as much testimony relevant to the events of Chicago, 1968, as one might desire. But the book is an historical document as well.

The picture of the Chicago Conspiracy trial that emerges from these excerpts is one of *Kulturkampf*—culture struggle, as Dwight McDonald calls it in his forward. The image of Judge Hoffman is not one of a right-wing Hawk dedicated to preservation of a reactionary Protestant ethic America; on the contrary, he is far more interesting. It is important to remember that Judge Hoffman has spent 50 years of his 80 years on the bench. Anyone who knows the legal system will tell you that the courts are not merely reflections of the greater society around them; no, they constitute a separate and distinct world possessed of its own rules and reality. The defendants' flippancy, easygoing and often defiant life-style, which they freely displayed in court (Abbie Hoffman throwing kisses to the jury; defendants and spectators shouting wisecracks to the bench) was a calculated assault upon the sanctity of the court and the legitimacy of the system behind it.

In fifty years, however, Hoffman has become so thoroughly a part of the court system that he must have perceived the defend-

dants' attitude as being an attack on "the only system we have for ensuring justice." In fact, the case of Bobby Seale had a special irony to it, in that Hoffman steadfastly maintained he was protecting Seale's interests. Bobby had retained Kunstler and Weinglass for his defense, with the understanding that a third lawyer, Charles R. Garry, would lead the defense. When Garry fell ill and had to be hospitalized, Seale asked that his case be postponed or that he be allowed to defend himself. Hoffman denied the motion (the trial had begun) partly on the grounds that Bobby wasn't qualified to handle his own case. In dealing out contempt sentences Hoffman probably also felt (at least he said) that he was taking action to protect the orderly judicial processes of American courts.

However, the 80 year old judge seems to have taken his "defense" of the dignity of the court beyond mere maintenance of order. The 288 pages of this book finally reveal him as a petty, sometimes mean and narrow-minded old man, utterly incapable of comprehending, or having compassion for, behavior outside his "normal" understanding. A judge is "governor of a trial," but Hoffman was a dictator. "Eating is not permitted in this courtroom," so Bobby Seale's birthday cake was "arrested."

An interesting example of the Judge's senile thought process is offered in the excerpt of an exchange between him and Kunstler, wherein the defense lawyer requests that an orthodox Jew whom the marshals kept out of the courtroom be permitted to enter. Hoffman refused—"No one is permitted in my court with a hat on." Hoffman is himself Jewish, so anti-semitism must be ruled out. What we have here is rather an example of a man so hardened in his ways that he cannot conceive of a world in which people enter courtrooms with their heads covered. How then could he be expected to understand when Abbie Hoffman gave, as his place of residence, "Woodstock Nation... it's a state of mind?"

And so, all through the trial, he engaged in petty sarcasms aimed at the defendants and their lawyers, those who refused to bend to the culture of the court, and who had the audacity to request a recess for Moratorium day! The judge's bias showed plainly and visibly; on the face of it he did more than enough to make it a mistrial. (If it is not declared to be such in appeal we will have circumstantial evidence to support the suspicion that there is a definite government conspiracy going on.) Kunstler got 3 months for protesting the binding of Bobby Seale, Dellinger was sentenced to 6 months for contempt for addressing the Judge as "Mr. Hoffman." ("I believe in equality, sir.") Yet U.S. Attorney Thomas Foran, whose customary address to Mr. Kunst-

ler was usually something like "mouthpiece," rarely got so much as an admonishment from the Court.

(As for Bobby Seale, who began to call the judge "pig" and "racist"—was he right? Is Hoffman racist? Apparently not overtly, only implicitly. That is, he could not perceive the circumstances that would drive Seale to such bitterness, could never make the leap of mind required to accept him as a black man. Hoffman expected white man's behavior from him, which in a courtroom—any courtroom—is nigger behavior. Defendants should shuffle and say "yes massa," whatever their color.)

Make no mistake, though: Hoffman's behavior was nothing short of an outrage, whatever the provocations may have been. Why did he permit the government to use political speeches and writings of the defendants in building its case, but deny the defense the right to similar evidence, such as the testimony that might have been given by Ramsey Clark? Hoffman was openly insulting and contemptuous to the defendants and their lawyers; solicitous to Foran and his assistant Richard Schultz.

One almost begins to suspect that the Machiavellian mind of Attorney General John Mitchell is behind it all. Did the Department of Justice somehow decide on Hoffman to try this case of the violation of a constitutionally dubious law because they knew the old coot would be likely to react most strongly to the alien lifestyle of the defendants? Did they know in advance that he would be easily goaded into issuing long contempt sentences, making himself the villain in the eyes of the young, taking the onus off the Nixon administration? They must have known that Hoffman would insist on trying the cases as criminal, and not political, in nature; that he would permit no nonsense about "the legality of the War in Vietnam" to enter the pages of his court record. They must have known equally well that the defendants would try to turn the court into their own forum, provoking clash with Hoffman, and the outcome would serve as a warning to revolutionaries across the nation. That's speculation. The contempt sentences are real.

Nevertheless, despite the travesty of due process in Hoffman's court (partly the defendants' responsibility but vastly more so the Judge's) the original question still remains. Were the eight in fact guilty? That will be the concern of the courts of appeals. (One wonders whether they will be able to get unbiased jurors, whether, by the time the appeals go through, anybody in the country will be unbiased in one way or another.)

It is highly unlikely that the eight could have been convicted on the conspiracy charge (they

were in fact acquitted, you will recall). They never met together as a group before Chicago, 1968—Seale had never met any of them—and none of the evidence seemed to indicate conspiratorial behavior. But that they went to Chicago intending to incite riots... well—

Mr. Schultz: (from his summation) "Rubin told Norman Mailer, according to Mr. Mailer, ... in December of '67 that the presence of one hundred thousand people at the Festival of Life would so terrify the establishment itself, the resulting violence will be such that the establishment will smash the city, and then he said he was going to devote full time to getting a hundred thousand people here to do just that, to smash the city..."

And it happened, just like that. The Yippie myth (cf. Abbie Hoffman's *Revolution for the Hell of It*), with plenty of skillful media exposure, drew angry young people to Chicago; the cops and Democrats remained intransigent, the Army was in readiness—the cops attacked first; Hoffman, Rubin, Dellinger, Froines, Weiner, Hayden and Davis didn't have to do a thing. Seale (whose case was separated at the time of his contempt sentencing) had nothing to do with planning Chicago at all. As for the others—is it a crime to provoke a police riot, especially if all you have to do to provoke one is show up and attempt to exercise your rights under the First Amendment? Hoffman, Rubin, Davis, and Hayden, at least, were apparently counting on this outcome to expose the system and radicalize (and revolutionize) thousands of youths. Is that a crime, even under the laws of "the System?"

It appears that at least some of the defendants went to Chicago fully intending to raise hell (curse the cops, it'll provoke 'em—throw bottles, maybe) and cause the cops to overreact—predictably—and demonstrate the repressiveness of the system, the farcical nature of the "democratic electoral process." (One doubts that pacifist David Dellinger had any such things in mind, though.) They succeeded

in convincing many people, myself, and maybe you, among them, of just that.

And the government, as if determined to prove them correct, proceeded to indict them, on the flimsiest of evidence, for violation of a shaky law, before a senile and narrowminded judge. The government based its case on the testimony of paid police officers, agents, informers, and spies and finally succeeded in convincing a jury that five of them had intended to raise hell and provoke the police into riot.

What of Vietnam? What of the police? Not a word of it allowed by Hoffman. You can't eat cake in school.

Jerry Rubin: "Julius Hoffman, you have done more to destroy the court system in this country than any of us could have done. All we did was go to Chicago and the police system exposed itself as totalitarian. All we did was walk into the courtroom and the court system exposed itself as totalitarian... maybe now people will be interested in what happens in the courthouse down the street..."

Maybe we'd better be. Before they were sentenced, Hoffman at last allowed the defendants to speak. Each issued a ringing denunciation of the courts, the system, and the whole establishment. Then Hoffman gave them the maximum sentence, the maximum fines, charged them court costs—maybe fifty grand each—and denied them bail pending appeal. What had been their crime? Exposure of the system and advocacy of its overthrow? Inciting actual riot, not merely attempting to provoke the cops by being present but by actively goading them? The evidence indicates that several of them were doing just that.

But then what? What about Vietnam? Perhaps they are in the long view justified, for, in a sense, revolution is sanctioned by the Declaration of Independence as a recourse when all others have gone.

In that case, the only Judge is history. As for what happened in the court of Julius Hoffman, let none dare call it Justice.

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## Admissions at MIT-Part 1

(Continued from page 2)

potential and personal potential. To the first is attached a number the Admissions Office calls the "Scholastic Index (SI)". This is purely an indication of the probability of the student's achieving academic success at MIT. Baldly, in the past the SI has been expressed as the percentage probability that the student will achieve a 3.5 cum as a freshman. Two SI's are computed by using multiple regression analysis based on the records of past classes. One index uses only CEEB scores; the other utilizes a synthesis of all academic information. Significant difference between the two warrants a close reading of the applicant's folder.

The FCUSA's 1969 report pointed out that by basing the SI computations upon the records of previous classes one might constantly be raising the standards required, especially in

math and physics, the freshman core subjects. However, with the introduction of pass-fail, the Office of Admissions decided to stabilize its formulae and no longer revises them.

A 98% SI is no guarantee of admission. The other dimension, the Personal Rating (PR) also counts heavily. The use of the PR indicates MIT's interest in attracting and admitting students with such qualities as "motivation" "dedication" "sense" of commitment", even in some cases "uniqueness". What will this student add to the MIT community and what will he add to the world? might be relevant questions here. (In the post-Kennedy years, MIT has made a conscious effort to attract people who wanted to attack the "problems of society", which is one way of explaining how radicals got here.) Obviously PR cannot be determined from test scores or grades; it involves sub-

jective judgements. These are sought from as many quarters as possible to minimize the influence of any one individual. Taken into consideration are extra-curricular activities, recommendations, the personal essay (very important, according to Dean Greeley), and the opinions of the student's interviewers and folder-reviewers.

### The interview and the Educational Counselor

Reemphasis: the final decision on admit/no go is made by the staff of the Admissions Office. However, faculty members are encouraged to act as readers and in this capacity to give an evaluation of the student. When the folder comes up for final review, the biases of the faculty member are considered as well as his opinions.

Similar considerations apply to evaluations from MIT's Educational Counselors, some 1000 alumni who volunteer to act as two-way information channels between MIT and the applicant. The Educational Council has been directed for the past two years by Associate Director of Admissions William J. Hecht, who explained its functions:

The Educational Council does not recruit, nor is interviewing its primary function. The alumni are also supposed to provide a personal link with MIT, and personal insights. However, since the median date of graduation for council members is 1948, there is a tendency for them to be out-of-touch with the Institute as it is today. For this reason, Hecht professes to a certain bias for younger alumni when considering new council members. (An alumnus must be screened for a Council membership by a committee composed of Hecht, the Deans of Admis-

sions and Financial Aid, and the president and secretaries of the Alumni Association.) To keep members up to date, they are provided with a 150-page notebook updated annually. (Also, a special mailing went out concerning the November Actions.) As a representative of MIT the Educational Counselor figures in the preselection process; as interviewer he sends his evaluation to the Admissions Office. Do they discriminate against radicals? According to Hecht, "There has been no great groundswell of alumni black-balling radicals or 'hippies'"; however, most people who are fated to become such when they get here either are not so before they arrive or disguise the fact by such expedients as haircuts. The value of an interview is questionable, Hecht says. "It's very hard in an hour with a man who's 17; you can't get much out of him." Whatever its value, though, the counselor's impressions from the interview become part of the input to the Personal Rating.

The evaluations of counselor, other interviewers, faculty readers, etc. are in turn read by at least two members of the Admissions Office staff, who use the information, along with high-school reports, to arrive at a PR from one to ten. Ten is a superstar. He was president of his class, editor of the newspaper, an Eagle Scout, and a star athlete. Unfortunately, One may

be another Einstein who happens to be anti-social. A study in 1965 indicated no correlation of PR with subsequent success in anything. Its usefulness is thus somewhat doubtful.

If the two separately derived PR's differ by more than one integral value, a third reading is given. If not, the staff sits down with the SI's and the PR's in front of them, and puts together a freshman class. In the end it comes down to numbers.

It should be emphasized that at no point is financial need considered in the admissions process. MIT has a policy of admitting without regard to need, then covering the expenses of anyone who needs aid.

It should also be emphasized that at no point do students presently enrolled play a part in the admissions process, except in the special case of Black student recruitment initiated under Project Epsilon. Hecht would like to put students into the process, perhaps attached to the educational counselors in their home areas.

Does the process "work"? Are the biases inherent in the PR representative of the will of the present "community"? Stay tuned to this column.

(Next: commentary and criticism. The issue of the quota on women. Relationship of admissions to distribution of majors. More on preselection bias. Admissions and housing. Anything else I can think of.)

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### \$500 PRIZE

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## If you think you're getting a great shave with a razor blade, feel your face.

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### Feel your upper lip

The hard thing about shaving your upper lip with a razor blade is shaving close enough.

Again, the unique Norelco design lets you maneuver around your nose and mouth, to shave your beard in every direction.

### Feel your sideburns

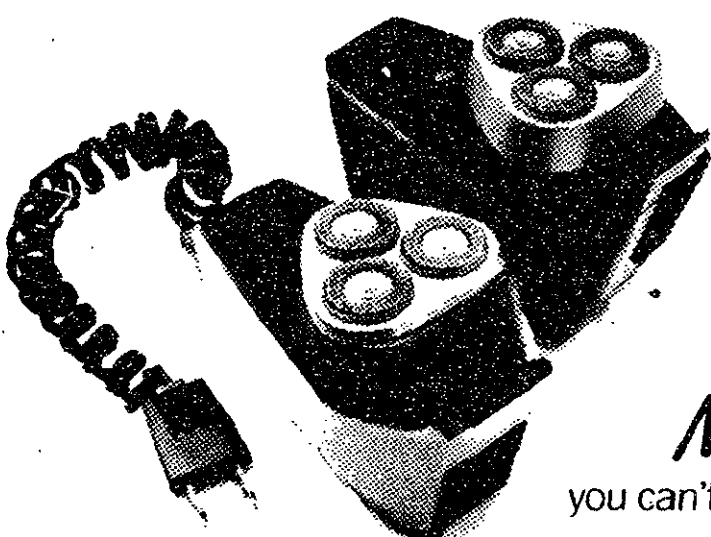
The biggest problem with shaving sideburns is to get them straight, and even on both sides.

The Norelco Tripleheader has a pop-up trimmer that lets you see exactly what you're trimming. So it's a lot harder to make a mistake.

Now, run your hand over your whole face.

If your beard feels uneven, maybe you should be shaving with a Norelco Tripleheader.

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## Procedural changes loom

(Continued from page 1)

conduct a review of the case and report his findings back to him in two weeks. Presumably, the findings will be made public at that time. Hulsizer has also been asked to recommend steps that might be taken to avoid a recurrence of this situation. This could conceivably mean, according to Hulsizer, closing or policing the meetings. He was sure, "we can work something out."

Hulsizer met with Vice President John Wynne Friday mor-

ning after the meeting to hear a tape recording of the incident, and was given a list of those faculty members present in the area of the accident when it occurred. He refused to divulge any of the names.

A group of students has been conducting its own investigation of the matter, and is currently pressing certain members of the faculty for more relevant information. Ludewig is discussing the matter with his lawyers, and is considering pressing assault charges if the evidence warrants.

## Announcements

\* The Joint Committee on Student-Taught Subjects will accept proposals for courses for next term until April 15. Any graduate or undergraduate interested in teaching a class in a subject of his own interest next fall should submit a written proposal to Prof. Richard Cartwright, 14N-432.

\* Music here and now: Concert Wednesday March 25 at 8:15 pm, Sala de Puerto Rico. Music by Mario Davidovsky, Merton Brown, Donald Sur, Charles Ives, and Carlos Chavez.

\* The Finance Board will be holding open hearings on the 1970-1971 budget on April 9, 10, 16, 17, and 23. All are invited to attend and express their opinions on the funding of student government and activities.

\* Undergraduates interested in helping out for the class of 1974 Freshman Orientation, especially current freshmen and experienced upperclassmen, are requested to call Betty at x2696 or Mitch Serota at x2889 (or dl 0-476) to leave their name, address, and extension. Work will begin after Spring Vacation.

\* The Student-Faculty Com of EE dept. will be having a happy hour this Thursday March 26 at 3:30 in the Jackson for all students and faculty of the EE dept.

\* Nominations are being accepted for the Tau Beta Pi "Outstanding Freshman" award. All freshmen are eligible and anyone may make nominations. Obtain nomination forms from John A. Tucker in Room 4-203.

\* There will be a meeting of the General Assembly Tuesday, March 24th at 8:00 in the Sala.

\* Nominations for the Goodwin Medalist are now being accepted by the Dean of the Graduate School. Please submit the names of any candidates to Dean Irwin W. Sizer, Room 3-134, before March 30, 1970.

\* Volunteers needed to help in program finding jobs for Cambridge teenagers. Call David Kelston, Education Warehouse, 868-3560.

\* The Commission on MIT Education is sponsoring a seminar for credit during the spring term on "Processes and Potentials of MIT's Physical Environment", SEM 71 (6 units). Meetings are Tuesdays 12 noon to 2 pm in room 39-530.

\* A conference on the "Crisis in Southern Africa" will be held in the Kresge Auditorium April 9 and 10, 1970. Invited speakers include representatives of the major liberation groups in South Africa. The conference is sponsored by the MIT Black Students Union.

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# Gymnasts take 2nd in N.E.

By Dennis Dubro

The MIT gymnastics team brought home no less than second place in the 1970 New England Championships at Lowell Tech. This was quite an

achievement since they were competing against the excellent teams of Dartmouth, Yale, and Coast Guard, which in past years did not enter the meet.

## Tech riflemen top B.C. season's mark at 19-3

Four times this season the MIT rifle team has met the Boston College rifle team, and four times MIT has won a decisive victory over them. Firing on Friday evening at the MIT range in the last New England League match of the year, MIT defeated BC 1317 to 1263.

Captain Dick Evans '70, continuing his streak of hot shooting, led the team with a 275, equaling his career high. His score was composed of a 96 in the prone position, 90 in kneeling, and a superb 89 in standing.

He was backed up by Karl Lamson '71 with a 267, composed of a 96 in prone, 91

kneeling, and an 80 standing. Eric Kraemer '71 had troubles in the prone position with a 94, fired an 89 kneeling, and added a 79 standing for a 262 total.

Frank Leathers '72 took fourth place on the team as he turned out a fine 261, made up of a 96 prone, 91 kneeling, and 74 standing. The fifth man on the team was Dave Hunt '70, who fired 93 prone, a 90 in kneeling, and a 69 in the standing position for a 252.

Though the team still has the New England Championships and the Greater Boston Tournament to compete in, this match completes the team's regular season and makes their win-loss record 19-3, a credit to Coach Al Hannon, who has been at MIT for two seasons now.

First places for individual competition were racked up by Dick Hood on the high bar and Tom Hafer on the rings. Dick Hood also took second in all-around and rings. Tying for second on long horse vaulting were Raysh Daub and Dan Bocek. Coming in fourth were Ken Gerber on rings and sidehorse, and Tom Hafer on parallel bars. And wrapping up a few fifth places were Donn Wahl on high bar, Dan Bocek on floor exercise, and Ken Gerber on parallel bars.

The team is sending two of its seniors, Dick Hood and Tom Hafer on to N.C.A.A. competition to be held in Mankato, Minnesota. Between them, Hood and Hafer have scored one-half of the team's points. They hold an excellent chance of being within the top ten at the Nationals.

In spite of the loss of these two accomplished gymnasts, the team's coach, Robert Lilly, expects an even better season next year, record-wise, point-wise, and New England-wise, due to new talent developing within the ranks of the freshman and sophomore classes.

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SBLI 5 year term policy is automatically renewable and convertible to any one of several permanent policies up to age 65, without additional medical examination. This assures continuity of protection, no matter what health condition might develop.

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## Cagers look to future

By Roger King

Rebuilding was the key to this year's varsity basketball season. Even though the record of 9-16 was only a little better than last year, it does not show the improvement the team made

over the season. The starting five were hampered by the fact that only guard Minot Cleveland played last year. Captain Bruce Wheeler sat out last season, and being sophomores, the other three starters, 6-6 Ben Wilson, 6-2 Harold Brown, and 6-10 David Miller, lacked playing experience.

They had a very poor record after the first several games, but they learned to play together and began to win more games as the season progressed. The team reached its technical peak against WPI, but from the spectator's standpoint, the season's highlights were the Bates and Harvard games. The Harvard one was quite exciting as MIT was with Harvard all the way until it got into foul trouble in the last few minutes. Against Bates the result was different as the Engineer's came from 15 points behind to tie the game up and eventually win in overtime.

Coach John Barry though sees a much better season next year.

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There will be a meeting of the Varsity Club on Wednesday, March 25 at 8:00 PM in the Varsity Club lounge. All lettermen are asked to attend. The main business will be the election of President. The Athletic Association will meet immediately after, at approx. 8:30 to elect the two At-Large members to the Athletic Board. Please attend.

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Tuesday, March 24, 1970